

# THE MUSICAL GAZETTE

An Independent Journal of Musical Events



GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

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SATURDAY, APRIL 5, 1856.

[PRICE 3d.  
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## Musical Announcements, &c.

### NEW PHILHARMONIC SOCIETY.

—Subscribers and the Public are respectfully informed that the CONCERTS will take place on the following Wednesday evenings:—April 23, May 14, June 4 and 25.—Subscriptions for Reserved Seats, £2 2s. Subscribers' names received at the Office of the Society; at Messrs. Cramer, Beale, and Co.'s, 201, Regent-street; and at Messrs. Keith and Co.'s, Cheapside.

W. GRAEFF NICHOLLS, Hon. Sec.

### MR. WM. STERNDALÉ BENNETT

respectfully announces to his Friends and the Public that his PERFORMANCES OF CLASSICAL PIANOFORTE MUSIC (12th annual series) will take place at the HANOVER-SQUARE ROOMS, on Tuesday Evenings, April 8, May 6, and June 3.—Subscription Tickets for the three performances, One Guinea, to be had of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square; Leader and Cook, 63, New Bond-street; and of the principal Music-sellers.

**MR. LAMBERT (of York Cathedral),** Vocalist, Bass, is open to accept Engagements for Oratorio or Concert, in or out of London.—Communications to be addressed to his residence, 51, Union-terrace, York.

**WILBYE COOPER, 93, Park-street,** GROSVENOR-SQUARE.

### MR. WILLY'S CONCERT.—

MR. WILLY begs to announce that he will shortly resume his Annual Series of QUARTETT CONCERTS at ST. MARTIN'S HALL, 22, Trigon-terrace, Kennington.

### BARON CELLI, Maître de Chapelle

to the late King of Bavaria, and Professor of Singing to Mdmes. Grisi, Albertazzi, Boccabadati, Schöberbeckner, &c., is in town for the season. Applications for lessons to be made at his residence, 70, Welbeck-street, Cavendish-square.

### ITALIAN SINGING LESSONS and

CLASSES.—Signor P. ONORATI begs to inform his Friends and the Public that he receives PUPILS for the above at 10, St. George's-terrace, Hyde-park, where arrangements may be made with him any day.

### MUSIC HALL, SURREY-STREET,

SHEFFIELD. Concert Parties, Lecturers, and Exhibitors, may obtain all particulars of Charges, &c., by application to the Secretary, who will be happy to undertake all Local Arrangements connected with Concerts, &c.—W. E. EVANS, Secretary, Music Warehouse, 51, Norfolk-street, Sheffield (late Dawson).

### ST. MARTIN'S HALL.—

ORCHESTRAL CONCERTS every SATURDAY Evening, under the direction of Mr. John Hullah. The THIRD CONCERT on SATURDAY next, April 12th, at Eight. Vocalists—Miss Sherrington (her first appearance in England) and Mr. Sims Reeves.—Tickets—1s., 2s. 6d.; Stalls, 5s.

### A YOUNG LADY, having a Contralto

Voice of superior quality, is desirous of entering into an engagement to sing in a choir on Sundays. A salary expected. Address, "L. B." Musical Gazette Office.

### MR. BALFE begs to announce to his

Friends and Pupils that he has arrived in London for the season. All communications to be addressed to his residence, 11, Cork-street, Burlington-gardens.

### MISS BESSIE DALTON, Vocalist

(Soprano). Communications respecting engagements to be addressed to her residence, 60, Princes-street, Leicester-square.

### TO AUTHORS and COMPOSERS.—

J. H. JEWELL (from Soho-square), Music-Seller and Publisher, having taken the extensive Premises, 104, Great Russell-street, Bloomsbury, is now prepared to undertake every description of Music Engraving, Printing, &c., at the most moderate charges.—Works revised for Press.—Estimates given.

### MISS HUGHES, R.A.M., Soprano,

will sing April 5th, at Bath; 7th, Bristol; 9th, Abingdon; 10th, Oxford. All communications respecting Concerts or Oratorios to be addressed 69, Great Queen-street, Lincoln's-Inn-fields.

### MR. LAND begs to announce his

RETURN to London for the season, and will receive his Pupils as usual. Address, 12, Hinde-street, Manchester-square; or, Messrs. Cramer, Beale, and Co., 201, Regent-street.

### ST. MARTIN'S HALL.—ORCHES-

TRAL CONCERTS every SATURDAY, under the Direction of MR. JOHN HULLAH.—Second Concert, this Evening, April 5th, at Eight o'clock, when Madame Clara Novello will sing.—Tickets, 1s. 6d. and 2s. 6d.; stalls, 5s.; may be had of the music-sellers, and at the Hall.

### ISLINGTON.—Mr. Sims Reeves will

sing at two of Mr. FRANK FORCE'S second series of THREE GRAND CONCERTS, at Myddelton-hall, which will take place on TUESDAY EVENINGS, April 15, April 29, and May 20. The most eminent vocal and instrumental talent will be engaged.—Tickets for the series, 5s.; stalls, 7s. 6d.; or three stalls for the series, £1 1s. May be obtained on immediate application to Mr. Force, 22, Thornhill-terrace, Barnsbury. The stalls will be appropriated according to the order of application.

### PROFESSORS AND TEACHERS,

who have no convenience at home for Private Lessons, can be accommodated with a Private Room, the use of a Piano, &c., &c.—For particulars apply to Mr. Jewell, music-seller and publisher, 104, Great Russell-street, near the British Museum.

### SIG. BIANCHI begs to announce to

his Friends and Pupils that he has arrived in London, and has recommended his L. sons on the Pianoforte. He is open to engagements for solos. His terms can be obtained at his residence, 23, Abingdon Villas, Kennington.

### EXETER-HALL.—A GRAND CON-

CERT will be given on Wednesday evening, April 9, to commence at 8 o'clock precisely, in aid of the Fund for Rebuilding Queen Charlotte's Hospital, Lisson-grove, New-road. Patron—The QUEEN. Vocalists—Madame Gassier and Madame Clara Novello, Mr. Swift and Mons. Gassier. Instrumentalists—pianoforte, Messrs. Benediet and Kiallmark; violin, M. Sainton. The band will consist of the members of the Orchestral Union, under the direction of Mr. Alfred Mellon. Reserved seats, one guinea; unreserved seats, half a guinea; back seats, 7s.; orchestra seats, 5s.; orchestra gallery seats, 2s. 6d. Tickets may be had of the Ladies Patronesses; Messrs. Cramer and Co., 201, Regent-street; Robert W. Olivier, 19, Old Bond-street; at all the principal music warehouses; and at Exeter-hall.

### BEAUMONT INSTITUTION

CONCERTS, under the direction of Mr. D. Francis.—The FIFTH CONCERT of the season will take place on MONDAY next, April 7. Artists—Madame Clara Novello, Miss Milner, Miss Heywood, Mr. G. Tedder, Mr. Thomas, and Mr. Sims Reeves, Mr. H. Cooper (violin), Mr. A. Carder (organ and piano). Conductor—Mr. Frank Mori. Tickets—1s. 6d., 2s., and 3s. 6d. May be had at the Institution, Beaumont-square, Mile-end; at many places in the neighbourhood; and of Mr. Taylor, 84, Leadenhall-street. To commence at half-past seven.

## Theatrical Announcements.

### DRURY-LANE—ENGLISH OPERA.

The unprecedented ensemble afforded to the public in the representation of Verdi's celebrated Opera, "Il Trovatore, or The Gipsy's Vengeance," Balfe's "Bohemian Girl," and Donizetti's "Daughter of the Regiment," has been universally acknowledged by the largest audiences ever assembled within the walls of an English Opera-house. The Directors, therefore, have the honour to announce that these three Operas will continue to be performed during next week.

On Monday, Wednesday, Friday, and Saturday, IL TROVATORE; and on Tuesday and Thursday, THE BOHEMIAN GIRL. To conclude with, every evening, THE DAUGHTER OF THE REGIMENT. Lucy Escott, Miss Fanny Huddart, Miss Dyer, Mr. Augustus Brabant, Mr. Henry Haigh, Mr. Manvers, Mr. Henri Drayton, Mr. Durand, Mr. E. Champion, &c. Auber's admired Opera, "Fra Diavolo," is in active preparation, and will be presented with the same regard to completeness in every department.—Reduced Prices as usual:—Stalls, 4s.; Dress Boxes, 3s.; First Circle and Pit, 2s.; Upper Circle and Amphitheatre, 1s.; Gallery, 6d. Private Boxes, 10s. 6d., £1 1s., and £2 2s.

### THEATRE ROYAL, HAYMARKET.

Re-engagement of Perea Nena.—Monday and during the week, the new comedy of THE EVIL GENIUS. After which, an entirely new ballet pantomime, with new music composed by Edward Fitzwilliam, and the scenery painted by Mr. William Callcott, entitled EL GAMBUSINO, or the Mexican Goldseeker, in which the renowned Spanish Dancer, Senora Perea Nena, with Manuel Perez, and a New Company of Dancers from Madrid and Barcelona, will appear. With LEND ME FIVE SHILLINGS.

### ROYAL PRINCESS'S THEATRE.—

This Evening, THE CORSIKAN BROTHERS, THE VICTOR VANQUISHED, and A PRINCE FOR AN HOUR. HENRY THE VIII., for the last time but one, on Thursday.

## NOTICES, &amp;c.

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To ADVERTISERS.—To facilitate the calculation of the Price of Advertisements, the Proprietors of THE MUSICAL GAZETTE have adopted the following simple and moderate scale:—

The first three words . . . . . 6d.  
For every subsequent twelve words, or less . . . . . 6d.  
For example—An Advertisement of fifty-eight words would cost 3s.

Post Office Orders for 3s. (town subscribers) or 4s. (country) may be made payable to JOHN SMITH, Charing-cross Office.

## SUBSCRIPTIONS RECEIVED.

E. D., Manchester; G. H., Liverpool; T. C., Bower Hinton; G. B., Whitechurch; J. M., Nantwich; T. H., Pontefract.

## TO CORRESPONDENTS.

"Dr. J. P."—The quarter expires on April 28th.  
"H. V. L."—Nos. 3, 8, and 9 were forwarded yesterday. Please write at once if any error occurs in future.  
"W. E. E."—At present, such announcements as paragraphs.  
"W. W." Hackney.—First Number to the 13th.  
A letter lies at our Office for "L. B."

Every exertion will be made for the punctual delivery of the GAZETTE. Complaints on this subject should be sent direct to our Office.

## THE MUSICAL GAZETTE

SATURDAY, APRIL 5, 1856.

THERE must be a strong determination on the part of the present Directors of Drury Lane Theatre, to do something towards the establishment of English Opera, or they would have been tempted to cede that vast and expensive building to Mr. Gye, who we hear offered a considerable sum for such cession. This determination and spirit is deserving of the utmost commendation and support, since English Opera has now been started under great disadvantages. English Opera flourished at such times as the *Bohemian Girl*, *Daughter of St. Mark*, *Enchantress*, *Mari-tana*, *Brides of Venice*, *Crusaders*, *Matilda of Hungary*, &c. &c., were produced: but although these and other operas were written expressly for Drury Lane, and proved remunerative to both composer and lessee, somehow or other the houses thinned and English Opera came to a stand-still. M. Jullien, with Miss Birch, Miss Miran, Mr. Sims Reeves, and Hector Berlioz to conduct a first-rate band, and a new opera by Balfe—*The Maid of Honour*—did his very best to make it move on, but after a brief period there was a great excess of expenditure over income, and English Opera retired. Since that retirement, operatic performances have been in many smaller theatres thoroughly successful. At the Haymarket, Mendelssohn's beautiful operetta, *Son and Stranger*,—a bass song from which ("I am a roamer,") is now being sung everywhere—was very successful, and introduced the Misses Pyne to the stage, and Mr. Weiss in as good a character as we have ever seen him. At the Strand and Surrey Theatres the most popular operas have been pretty frequently represented; and at the Lyceum, single performances of *La Sonnambula*, *Fra Diavolo*, and others, have been numerous and fashionably attended.

We trust the projectors of the Drury Lane scheme may succeed in popularising opera sufficiently to secure steady audiences, and thus be enabled to move step by step towards the establishment of operatic performances on a grand scale. It seems really hard that England—a country which is allowed to stamp the fame of every musician and composer, and for whose verdict continental opinion is generally contented to wait—should possess all the necessary ingredients for opera, and yet not be able to mix

them, and form a national establishment. The attempt made last year to accomplish this by a "National Opera Company" was too hasty a projection to admit of any prospect of a successful result; and the time between the publication of their prospectus and the date fixed for deciding as to the Lyceum Theatre, was too short to allow of shares being subscribed for in a speculation which would not at first sight appear enticing: we therefore consider the organization of a "company" as an untried scheme, and in the meantime feel indebted to Messrs. Tully and Kingsbury, the Drury Lane directors, for keeping up the agitation by actual operatic performances in our finest theatre. Our remarks have thus far applied to the establishment of English Opera in general—with the performances at Drury Lane in particular we have been much pleased. Since the opening of the theatre on Monday week, an English version of Verdi's *Trovatore* has been produced, and the *Bohemian Girl* and the *Daughter of the Regiment* have been performed. The English version of *Il Trovatore*, by Mr. Charles Jefferys, is far above the translations and adaptations we are accustomed to see. It is entitled the *Gipsy's Vengeance*, and the words are not only poetical, but singable, with a few exceptions; one of these is the tenor song in the third act, "Da quella pira," which is rendered "Strike down that pyre," the last word strangely misfitting the peculiar melody which Verdi has here introduced. The chief characters have been taken by Miss Lucy Escott, Miss Fanny Huddart, Mr. Augustus Braham, Mr. Farquharson, and Mr. Henri Drayton, and, with the exception of Mr. Braham, who is a better singer than actor, the singing and acting has been really good. Miss Fanny Huddart thoroughly surprises us by her dramatic energy in the part of the Gipsy, *Amena*, and Lucy Escott, by throwing herself into her part, makes up for physical deficiency of voice. This young lady (imported by Mr. E. T. Smith last year) displays considerable judgment; she rarely forces her voice, and the consequence is, that before the opera is half over, her want of vocal power is quite disguised. The chorus might be advantageously strengthened: what there is displays fair quality on the stage, but is coarse and unsatisfactory in the "Miserere" and the "nuns' chorus." Altogether, the opera of *Il Trovatore* is really very nicely done; the third scene in the last act, where Verdi rises above Verdi, should please any but the very fastidious, who cannot put up with anything but Italian representations. The band, conducted by Mr. Tully, contains some well-known performers, and when the management replace the exaggerated battledores at the side of the orchestra with a pair of good kettle-drums, which can be obtained at Distin's, Boosey's, Carte's, or any military instrument warehouse, we shall have no fault to find with that department.

The Drury-lane operatic directors may do much towards gaining the confidence and respect of the public by working a reform in one or two matters which can scarcely be considered of trifling importance. The price of the books is much too high: if they cannot be given away—and we really do not see why they can't—they should be sold at a price at which no one in the theatre could grumble; or an outline of the plot or scheme of the opera should be printed on a single sheet of paper, and should be distributed gratuitously, otherwise, half the audience will not know what is going on, and English opera will stand less chance than ever of becoming popular. Fees to boxkeepers might be forbidden by placard: this would be a difficult matter, but an undoubted popularity would be gained. The moderate scale of admission prices only makes the taxes inside the theatre appear more burdensome.



All who have the opportunity of perusing this Number of our Journal are requested to send in their names as Subscribers direct to the Office, 141, Strand; or, if they prefer obtaining the Musical Gazette through their Booksellers or Newsvenders, an intimation that they have so done will be gratifying to the Proprietors.



THE following music has been performed at the Palace during the week:—Overture, "Emeline" (Herold); Grande Fantaisie Hongroise, violin and orchestra (Reményi); Selection, *Il Conte Ory* (Rossini).

On Thursday the Prince of Wales and Prince Alfred visited the Regent's-park Zoological-gardens; and in the evening, her Majesty and Prince Albert, with the Princess Royal and the Princess Alice, honoured the Haymarket Theatre with their presence.

## Metropolitan.

### NEW PHILHARMONIC SOCIETY.

If Exeter Hall was too large for the audience of the New Philharmonic Society, the Hanover Square Rooms are undoubtedly too small, for at the first concert of this season, on Wednesday last, every seat was occupied, and those who arrived at all late had to maintain a perpendicular position, or to rest satisfied with a seat in one of the ante-rooms. A programme containing two pieces of unusual novelty and interest had evidently attracted so numerous an assembly, and a more satisfactory commencement of the fifth season of the society could not have been desired, since—in spite of some drawbacks in the arrangement of the selection—the appreciation of excellent music seemed to be as complete as the audience was large. We give the programme:—

PART I.		
Overture—Egmont .. .. .	.. .. .	Beethoven.
Air—Herr Rotikansky, "Hat man nicht Geld" (Fidelio) .. .. .	.. .. .	Beethoven.
Sinfonia—Violin and viola, with orchestra .. .. .	.. .. .	Mozart.
Litany, in E flat .. .. .	.. .. .	Mozart.
Symphony, No. 4 .. .. .	.. .. .	Beethoven.
PART II.		
Overture—Der Freischütz .. .. .	.. .. .	Weber.
Recit. and Air, Madame Rudersdorff (Faust) .. .. .	.. .. .	Spohr.
Concerto, G minor, M. Charles Hallé, pianoforte .. .. .	.. .. .	Mendelssohn.
Chorus of Dervishes, (Ruins of Athens) .. .. .	.. .. .	Beethoven.
Overture—Le Domino Noir .. .. .	.. .. .	Auber.

No one will find fault with the quality of this selection, but the quantity and the arrangement were really objectionable. There was one hour's music too much; no concert which contains works demanding close attention on the part of an auditory should exceed two hours and a-half, or at the utmost three hours; but at half-past ten on Wednesday last, the first part only was concluded, and those who wished to hear Mendelssohn's Concerto had to remain till a quarter past eleven. This will not do—the New Philharmonic Society will be positively tiring its audience with first-rate music. Again, the arrangement of the programme, whereby three great works (either of which would have been of sufficient attraction and importance, without the remaining twain), were made to succeed each other without intermission, was—to say the least—injudicious.

Of the whole performance we can speak in terms of great praise. Beethoven's Symphony (B flat) was played to perfection, and the overtures were given with a spirit and fire which those who have heard the New Philharmonic band can well imagine. In the accompaniments to the concerto, and the aria from *Faust*—more particularly the former—there was a lack of delicacy; this was not so much to be wondered at, since Dr. Wyld's conducting career has been in larger rooms, and it is upon the conductor alone that real pianos depend. Dr. Wyld simply requires reminding that Hanover-square is not Exeter-hall.

*Sinfonia* is a strange title for the composition of Mozart. If the great composer himself named it, he must have done so on the strength of its being in three distinct movements—*allegro maestoso*,

*andante*, and *presto*. Our notion of a *sinfonia* is so different from what is presented in this work, that we should have considered it wiser to entitle it a double concerto, or concertante, though the latter term sounds a shade trifling, the composition in question being of some magnitude both in size and character. The *duo* (violin and viola) was played by M. Sainton and Mr. H. Blagrove, and rendered by these *artistes* with consummate finish. Every movement of this work is especially interesting, and the elaborate treatment of each subject, and the constant interweaving of the solo instruments with the orchestra, the individuality of the former being in no instance lost, are really matters of wonder, when it is considered that horns and oboes are the only portion of the wind band employed throughout. In the last movement these instruments are introduced with particularly charming effect.

The "*sinfonia*" is one of the MSS. of Mozart that have passed into the hands of the Messrs. André, of Offenbach, and has not long been published. The date of the composition is wanting.

The "*Litany*" is dated 1776, and was brought out last year by the same publishers. It consists of nine movements—choruses, quartets with chorus, and soprano solos—and is of greater breadth and loftiness than any of his works for the church which we have heard, the *Requiem* excepted. The most striking portions are the choruses "*Tremendum ac vivificum sacramentum*," and "*Pignus future glorie*," the former of which, an *adagio* movement, is exceedingly fine; the latter is a fugue, rather similar in subject and construction to the "*quam olim*" in the *Requiem*. The working of this fugue proceeds for a short time, and is then interrupted, for a few bars only, by a most expressive setting of the words "*miserere nobis*," which interruption then frequently occurs. As far as we can judge from a single hearing, it does not appear to be worked in as a counter subject, but simply introduced as a relief to the fugue, and to preserve the beseeching character of the words. The *coda* to this movement is beautiful.

Of the soprano solos "*Dulcissimum convivium*" appeared the best—it was sung by Madame Rudersdorff with more smoothness and evenness of voice than we ever expected to hear from this lady, who in general sings with unpleasantly-exaggerated elasticity. The first song, "*Panis vivus*," is painfully florid, and by no means in keeping with the remainder of the work. A chorus for *soprani*, "*Viaticum in Domino*," is founded on an old Roman hymn, the melody of which is pretty closely followed. The Litany has a *pianissimo* conclusion; we should not omit to remark that many of the movements are connected, so that applause was restrained until the close, when the audience loudly testified their gratification. The chorus was not all that could be desired; syn-copations and intervals requiring great decision occur in the "*Pignus*," and the time and tune so essential in these particulars were occasionally wanting. The other solo vocalists in the Litany were Miss Rudersdorff, Mr. George Perren, and Signor Gregoris.

Mr. Charles Hallé's performance of Mendelssohn's Concerto was a display of faultless mechanism and genuine feeling; indeed, the expressive portions of the *allegro* we considered a trifle exaggerated. The speed at which both the first and last movements were taken was something alarming, and would have endangered the success of the concerto on this occasion but for the excessive finish of the performer, and the marvellous distinctness with which every passage was rendered. Mr. Hallé, late in the evening as he was fated to play, succeeded in rousing the audience to positive enthusiasm. He played the concerto from memory. The orchestra was of plentiful strength, comprising seventy of the best performers.

The second concert, under the conduct of Mr. Benedict, takes place on Wednesday fortnight.

### MR. HULLAH'S ORCHESTRAL CONCERTS.

Emboldened by the success of oratorios and occasional mixed concerts at moderate and fixed prices, Mr. Hullah has commenced a series of concerts with an orchestra of nearly 60 performers. The first of these was given at St. Martin's Hall on Saturday evening last, and was very well attended and altogether successful, which is partly attributable to Mr. Hullah's popularity, partly to the excellence of the solo performers—Mr. and Mrs. Sims Reeves; Messrs. Montem Smith and Thomas; Mr. Lindsay Sloper (pianoforte); Mr. H. Blagrove (violin), and Mr. Hopkins (organ)—and partly to the wide spreading taste for music which now-a-days brings people in hundreds to hear symphonies. On

this occasion Mozart's *Jupiter* was done entire, really entire, for all the repeats were attended to. Beethoven's *Coriolanus* overture and Hérold's *Les Troqueurs* (first time in England), were the Alpha and Omega of the concert; and the other instrumental pieces were Mendelssohn's B minor rondo (well played by Mr. Lindsay Sloper and rather indelicately accompanied by the orchestra), and Gounod's "Meditation sur le premier Prelude" of J. S. Bach—the "Meditation" being done by the violin and organ.

There were five vocal pieces, two of which were trios,—Rossini's "Tantum ergo," for two tenors and bass, and Henry Leslie's "Oh! Memory," which, as we stated a week or two ago, is not exactly to our taste: the latter was encored. Mr. Sims Reeves, in place of an aria by Handel, sang Mozart's "Dalla sua pace," and a ballad by Mr. Hullah,—*"There's a charm in Spring,"* which was re-demanded; and his wife sang the scena from Weber's *Oberon*, with abundant spirit.

The second concert (this evening), presents an attractive programme. Madame Clara Novello will sing, for the first time since her return from the continent, and Giulio Regondi will play the charming concertina concerto, which Molique wrote for him, and which this exquisite and finished player introduced at his matinée at Hanover Square in 1854. There is also announced an ottetto by Beethoven (first time), and the same composer's second symphony.

#### CRYSTAL PALACE.

THE News Room is considerably increased in size, one side of the partition having been advanced as far as the staircase, near the centre transept. Three large tables are to be appropriated to library readers. Mr. Shenton, the superintendent, intends to arrange the books in cases on one side of the room; and publishers presenting new works will have an opportunity of posting announcements of the publication on a board, conspicuously placed for the purpose, and the work will be in the bookcase for reference.

THE fête, in honour of the treaty of peace, which was contemplated for Wednesday next, is postponed. We shall give full particulars as soon as the date is fixed and the arrangements are completed.

The following is the return of admission for six days, from March 28 to April 3:—

		Admissions on Payment.	Season Tickets.	Total.
Friday, March 28	..	1,462	311	1,773
Saturday " 29	..	170	1,729	1,899
Monday " 31	..	1,950	367	2,317
Tuesday, April 1	..	2,196	493	2,689
Wednesday 2	..	2,076	484	2,560
Thursday " 3	..	1,478	231	1,709
Total	..	9,332	3,615	12,947

The programme of to-day's concert includes the overtures to "Ruler of the Spirits," (Weber), and "Elisabetta," (Rossini), a Symphony by Franz Schubert, and a march by C. Meyer. Miss Dyer will sing songs by Meyerbeer and Bellini, and Mr. George Collins will play a violoncello solo.

#### ROYAL PANOPTICON.

Haydn's birthday, March 31st, was commemorated on Monday last with a performance of the first two parts of the *Creation*; and the announcement drew a very large assemblage, who seemed to enjoy the music thoroughly. Miss Ransford, Mr. Wilbye Cooper, and Mr. Lawler, and a chorus of about thirty voices were engaged; the accompaniment being that of the grand organ, manipulated by Mr. Edmund Chipp, who evinced great command over the huge instrument, and displayed much taste and judgment in his management of the stops, but deserves a serious word or two concerning the tempo of two of the most beautiful morceaux. "Now vanish" was taken at a good round allegro, and the utmost efforts of Mr. Cooper, on commencing the voice part, were insufficient to reduce the movement to a reasonable speed. "In native worth" was treated in the same manner, at least the latter portion of the air, the singer having no chance of making the slight relaxation of the pace which both the words and the music seem to demand; nevertheless, this song obtained the only encore of the evening—it deserved it, for it was very charmingly sung by Mr. Cooper. Miss Ransford is

either not equal to so high a soprano part, or she was, like Mr. Lawler, suffering from an attack of defective intonation. Miss Ransford introduced one or two short cadenzas with rather unhappy effect; one of these was at the close of "With verdure clad," when she sang F against G flat, in the accompaniment. True, it was the upper F, two octaves away from the G flat, but it was unquestionably ugly. Vocalists who do not study harmony, should have their cadenzas written by those who do, and should not trust to their own fancy.

The diapasons of the organ appeared to great advantage in Raphael's solo, "Be fruitful all," which was remarkably well sung by Mr. Lawler. The trio, "On thee," was omitted; what could possibly have been the reason for this? It is the movement in the oratorio calculated to display the organ accompaniment to advantage, and in which there is great scope for the organist's taste in combining the stops, the first part of the trio being accompanied in the orchestra by wind instruments. Pray, good Mr. Chipp, let it be included in the next performance of the *Creation*; and, in the meantime, if you will glance at your full score, you will find holding notes for the wind instruments on the word "king," in the song "In native worth," of which hint we are sure you will not be too proud to take advantage.

The chorus behaved very well considering there was no conductor in front. There is evidently a new director at the Panopticon, and one of spirit; he will do well to strengthen the choral department. We beg to call public attention to the fact that books of the words are distributed gratuitously at these concerts, an example that might be followed by many a concert giver and society without doing himself or themselves much harm: if an institution with such a round of entertainments as is presented at the Panopticon can afford to include a small book in the admission money, we do not at all see why so wholesome a practice cannot become universal.

#### ROYAL CREMORNE GARDENS.

Notwithstanding the early period of the year at which Easter has fallen, and the uncongeniality of the weather, the lessee of this popular place of amusement has not been deterred from his annual practice of bidding boldly for the pleasure seekers' thythes, nor does it appear he has done so in vain, for since the pleasing alteration in the weather has taken place the attractions of the gardens have been responded to by numerous assemblies of patrons, and this support has determined him to prolong the chilly and doubtful spring season till it merges into the warm and certain summer opening.

The promenades and floricultural portion of the grounds are looking quite charming, and the many improvements and alterations which are in progress indicate a determination on the part of the proprietor to make this public property increasingly deserving of public patronage. Among the more important may be mentioned a picture, by Jones, nearly 300 feet by 50, of Rome and its vicinity, which already shows considerable merit, and a pavilion, intended for the fancy fairs, fêtes, and meetings of charitable and educational societies, of such magnitude and novelty as will far excel anything of the kind in the metropolis. The latter is being erected in the adjoining Ashburnham grounds, as as to be used, if necessary, distinct from the gardens.

#### MUSIC IN LARGE BUILDINGS.

MUSICIANS and architects are by no means yet agreed as to the proper size and proportions of music-rooms. Time after time we meet with controversies in the public journals on this subject, and men of science, fresh from the study of acoustics, occasionally step in and offer an opinion on the matter. It may be worth while to show how closely echoes are associated with this inquiry.

Sir John Herschel collected many examples of remarkable echoes, illustrative of the influence produced on the propagation of sound by the forms of buildings. In St. Alban's Abbey-church, the tick of a watch may be heard from one end of the church to the other. In Gloucester Cathedral, a gallery of an octagonal form conveys a whisper seventy-five feet across the nave. An echo in the north side of Shipley Church, in Sussex, repeats twenty-one syllables. In the cathedral of Girgenti, in Sicily, the slightest whisper is borne, with perfect distinctness, from the great western door to the cornice behind the high altar, a distance of 250 feet—a fact which occasioned some scandal a few years ago.



by rendering the secrets of the confessional audible to persons who sought to gratify their curiosity unknown to the confessor or the confessed. In the Whispering-gallery at St. Paul's, as is well known to most country visitors in London, the faintest sound is faithfully conveyed from one side to the other of the dome, but is not heard at the intermediate points. In the Manfroni Palace at Venice is a square room about twenty-five feet high, with a concave roof; a person standing in the centre of the room, and stamping gently with his foot on the floor, hears the sound repeated a great number of times.

In small buildings, the velocity of sound is such that the dimensions of the building are traversed by the reflected sound in a time too small to admit of the echo being distinguished from the principal sound. In large buildings, on the other hand, such as churches, theatres, and concert-rooms, the echo is heard after the principal sound has ceased; and if the building be so constructed as to return several echoes in very different times, the effect will be unpleasant. It is mainly for this reason that in cathedrals the service is usually read in a sustained uniform tone, rather than of singing than speaking; the voice being thus blended in unison with its echo. A good reader will time his syllables, if possible, so as to make one fall in with the echo of the last, which will thus be merged in the louder sound, and produce less confusion in his delivery. In respect to music, the result is varied by many different circumstances. In a room of moderate size, the echo is not prolonged in any sensible degree after the original sound: it therefore only tends to reinforce it, and is highly advantageous. In churches and other large buildings, an echo can only be advantageous in the performance of slow pieces, where the echo shall have done its work before the harmony of a chord has changed; else a dissonance would arise. When ten notes succeed one another in a second, as is often the case in modern music, the longitudinal echo of a room fifty-five feet long will precisely throw the second reverberation of each note on the principal sound of the following one, wherever the auditor may be placed; which, in most cases, will produce—in so far as it is heard—only discord. There seems, in fact, to be a scientific basis for the assertion that, after making allowance for the absence of open windows, deep recesses, hangings, or carpeting—all of which interfere with reverberation—there is a certain relational fitness between the size of a music-room and the rapidity of the music played therein: if this size and this rapidity assort well, echo will strengthen and improve the music; if not, echo will have a discordant result. It is impossible to carry out this principle with any full practical effect; because not only do different tunes differ in average rapidity, but also different bars of the same tune; nevertheless, if the theory be well based, it may enable us to understand the well-admitted fact, that some music-rooms are found better fitted than others for their destined purpose. A notion has been entertained, that a parabolic form should be given to the walls around an orchestra, to throw out the sounds in parallel lines; but there is no wisdom in this. The object to be aimed at in a concert-room is, not to deafen a favoured few, but to fill the whole chamber equally with sound, and yet allow the echo as little power to disturb the principal sound, by a lingering after-twang, as possible.

MR. THIRLWALL gave a concert at the Walworth Lecture-hall on the 20th ult., when his son and daughter, and Miss Fanny Wade, Miss Dundass, Mr. Suchet Champion, and Mr. Nelgrove, appeared. Miss Greenhead, a lady violinist (announced in the bills as the new lady violinist), and Miss E. Coles (pianoforte) also assisted.

MADLLE. ELOISE D'HEBERT, a Spanish pianist (aged seven years) gave a *soirée musicale* at Blagrove's Concert-rooms yesterday week, assisted by Madame de Bernardi, Mrs. G. A. Cooper, Miss Cooper (amateur), M. Gassier, and Mr. G. A. Cooper. Conductor, Signor Alberto Randegger.

The Round, Catch, and Canon Club brought its season to a close on Saturday last at the Thatched-house, St. James's-street, when more than fifty members and visitors assembled. The evening passed off with great *félicité*. The professional members present were Messrs. Bradbury, Benson, Barnby, H. Barnby, Gray, Handel Carr, Francis, Machin, Lawlor, and Land.

These musical arrangements at the annual festival of St. Mark's-hospital were under the direction of Mr. Francis, who was assisted by Messrs. Lockey, Benson, and Lawlor.

ON Saturday last, Mr. R. Harold Thomas held a *soirée musicale* at the residence of Mrs. Cautley Newby, in Welbeck-street. The rooms were well filled, the programmes and tickets were printed with especial neatness, and the music seemed to give the utmost satisfaction. Mr. Harold Thomas, who is a fair pianist (a pupil of Sterndale Bennett, we believe), was assisted in the instrumental portion of the concert by MM. Sainton and Pague, and they performed a chamber trio by Mr. Bennett. M. Sainton joined the *benefactor* in Beethoven's first sonata for violin and pianoforte, one of his earliest works, which was very well rendered; and Mr. Pague had an additional opportunity of developing his taste and tone in a song with violoncello obligato by Osborne. Mr. Thomas chose for his solo, Pauer's *La Cascade*, which he has played several times at the Crystal Palace; it serves well to display his delicacy of touch and an amount of precision combined with taste and finish, that is commendable. In the second part of the concert, Mr. Bennett joined him in a pianoforte duet of his (Mr. Bennett's) composition, entitled "Three diversions," and these charming and graceful little *morceaux* seemed to be thoroughly relished. It was a pity that Mr. Thomas should succeed the classical instrumental pieces we have mentioned with such a thoroughly trivial solo as "*L'Alliance*," which is nothing more than "God save the Queen," and "*Partant pour la Syrie*," with some very inferior variations. The vocalists were Miss Birch, Miss Poole, and Mr. Tennant; Miss Birch sang a song by Mr. Thomas, "I heard a brooklet gushing," and a song by Mr. Waley; Miss Poole gave Mendelssohn's "First violet" and the "Savoyard's song," charmingly, but the "Violet" was a shade too speedy; the accompaniment, too (Mr. Cousins), was very unsteady; half the accompanists we hear are in the habit of shovelling together anyhow those passages where the voice is silent, instead of preserving something approaching a strictness of tempo. The same lady joined Mr. Tennant in a duet by Mr. Cousins, "Gently row, Gondolier," remarkable for its simplicity. Mr. Tennant sang a ballad by Meyerbeer, entitled "*Murillo*," obtaining, as he deserved, great applause; he also sang the *scena* by Osborne, with violoncello obligato. In conclusion, let us remind Mr. Thomas that the same audience that will listen attentively to Beethoven's sonata, &c., cannot tolerate the interminable "*Partant pour la Syrie*;" such a piece should have been reserved for a concert of lighter character.

ON Monday a selection from the works of Sir Henry Bishop was performed at the Eyre Arms Assembly-room, the principal vocalists engaged being Miss Birch, Mrs. Dixon, Messrs. W. Coward, T. E. Williams, Montem Smith, and Henry Buckland. The programme includes one or two compositions that are seldom introduced in the concert-room. The tickets, much to our regret, arrived too late to enable us to make arrangements for attending the concert, so we can merely add the facts that a chorus of fifty performers was engaged, and that Mr. J. G. Calcott and Mr. Hawker were announced as accompanists.

THE first matinée of the twelfth season of the Musical Union, under the direction of Mr. Ella, took place on Tuesday last at Willis's Rooms. M. Sainton, Mr. Carrodus, Mr. Hill, and M. Franchomme (a Parisian violoncellist, new to London), formed the stringed quartet, and Charles Hallé was the pianist. The programme included Beethoven's 1st quartet (one of his early works), Mozart's 7th quartet, in D, and Mendelssohn's trio in D minor. The 2nd matinée is on Tuesday week.

MR. STERNDALÉ BENNETT's twelfth annual series of performances of classical Pianoforte music commences on Tuesday next. The programme is interesting, but presents no novelty, unless we except a pianoforte sonata by Bach, whose works are too seldom heard. Beethoven's 1st quintet, the andante in which so thoroughly evinces the sway Mozart's music held over so mighty a composer, is included in the selection, and Mr. Bennett will play some of his own pianoforte compositions. Madame Clara Novello is the vocalist engaged.

THE City Musical Union performed the *Messiah* on Tuesday week at Crosby-hall. The principal vocalists were Mrs. Temple, Miss Pownall, Miss Palmer, Mr. R. Hall, and Mr. Wallworth. Mr. Gadsby conducted.

Mr. Edmund B. Harper has been appointed an associate of the "Royal Academy of Music."

## Opera.

OUR positive announcement last week that Mr. Gye would not open opera at the Lyceum was scarcely in print when his programme for the season was advertised. He commences on Tuesday week, and has engaged for the opera—Madame Grisi, Madame Jenny Ney, Madlle. Didiée, Madlle. Marai, Madame Tagliafico, and Madame Bosio; Signor Mario, Signor Tamberlik, Signor Gardoni, Signor Graziani, Signor Luchesi, Signor Tagliafico, Signor Polonini, Signor Zelger, Signor Soldi, Signor Mei, Herr Formes, Signor Ronconi, and Signor Lablache. Conductor, Mr. Costa. For the Divertissements:—Madlle. Esper, Madlle. Comba, Madlle. Emma, Madlle. Jena, Mons. Desplaces and Madlle. Cerito. The following operas will be performed during the season, viz.:—*Rigoletto*, *La Gazza Ladra*, *Otello*, *Il Trovatore*, *Matrimonio Segreto*, *Il Barbiere*, *I Puritani*, *Norma*, *Lucia*, *La Favorita*, *Fidelio*, *Don Giovanni*, *Il Conte Ory*, *L'Éclair d'Amore*, *Don Pasquale*, *Lucrezia Borgia*. Verdi's new opera, *La Traviata*, will also be produced.

Mr. Lumley positively opens Her Majesty's Theatre next month. There are rumours of Alboni being engaged; but nothing certain can be said at present. Of course Mr. Balfe will be the conductor, or we shall be much surprised.

## Theatrical.

DRURY-LANE.—Mr. Henry Haigh appeared on Tuesday and Thursday in the *Bohemian Girl*, and Mr. Suchet Champion in *The Daughter of the Regiment*. Neither this opera nor the musical sketch *Faust and Marguerite* should follow another opera. After listening to one complete musical work, the audience require something light, in the shape of a farce, or a good ballet.

MARYLEBONE.—The entertainments at this house are now under the management of Mr. Edward Stirling—a gentleman whose well-known talents ensure the respectability of the establishment. The pieces selected for the new company have all proved successful and attractive, especially "*Lost, £30,000*," a drama of great interest, by Mr. Stirling, in which the author sustains the principal character with great ability. The scenery and orchestral arrangements, which are excellent, added to a company selected from the principal metropolitan theatres, must render this pretty theatre once more remunerative to the new lessee, Mr. E. C. Seamen.

Mr. George Wild, whose real name was Brodie, died rather suddenly yesterday week, aged fifty.

Nearly £300 have already been subscribed for the Misses Brandon, who lost their entire property and means of subsistence by the destruction of Covent-garden Theatre.

## Theatres.

## PRICES, TIME OF COMMENCEMENT, &amp;c.

ADLPH.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Box-office open from 10 till 6. Galleries, 6d. and 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.;

Private Boxes, to hold two persons, 10s. 6d. (5s. for each person extra); on the Grand Tier, £1 1s.; Proscenium and Stage Boxes, £2 2s. The performances terminate every evening at half-past 11. Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

MARYLEBONE.—Boxes 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Children in arms not admitted. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 6 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7. Children in arms not admitted.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

SURREY.—Boxes, 2s. (half-price at half-past 8, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Children in arms not admitted. Doors open at 6, commence at half-past 6.

## ANNOUNCEMENTS FOR THE WEEK.

TO-DAY.—Crystal Palace Concert, 2½.

Mrs. Fanny Kemble's Readings, Hanover-square, 3.

Mr. Hullah's Second Orchestral Concert, St. Martin's-hall, 8.

Mr. Adolphus Francis's Dramatic Readings, Regent-gallery, 8.

MONDAY.—Concert, Beaumont Institution, 7½.

Amateur Musical Society, Hanover-square, 8½.

*Acis and Galatea*, at the Panopticon, 8½.

Mr. Walter Macfarren's Chamber Concert, 27, Queen Anne-street, 8.

TUESDAY.—Mr. W. Sterndale Bennett's Concert, Hanover-square, 8½.

Concert at Horns Assembly-rooms, 8.

WEDNESDAY.—Réunion des Arts, Second Soirée, 76, Harley-street.

Concert at Exeter-hall in aid of Queen Charlotte's Hospital (rebuilding), 8.

THURSDAY.—Miscellaneous Concert at Horns Assembly-rooms, 8.

FRIDAY.—*Elijah* (Sacred Harmonic Society), at Exeter-hall, 7½.

SATURDAY.—Crystal Palace Concert, 2½.

Mrs. Fanny Kemble's Readings, Hanover-square, 3.

Mr. Hullah's Third Orchestral Concert, St. Martin's-hall, 8.

## Provincial.

BATH.—The Sacred Concert which took place on Saturday week, morning and evening, gave unusual satisfaction. The morning concert attracted a very numerous and fashionable audience, the Grand Pump Room being quite full. The vocalists engaged for the occasion were strangers to Bath, but from the highly satisfactory manner in which they acquitted themselves, we trust they will no longer be considered so, but that before the season closes, we may again be favoured with their presence amongst us—they were Mr. and Mrs. Tennant and Mr. and Mrs. Paget. The selections were from the oratorios of *Eli* and *Elijah*, the works of Handel, and the miscellaneous pieces, and a more attractive programme



has rarely been published. Mr. Tennant sang "Deeper and deeper still," and in all he undertook displayed talent of a high order. Mrs. Tennant (late Miss Sims Reeves) was also in very high favour with her auditors. Eve's "Lamentation," and more especially the "Evening Prayer," from the *Ek*, were charmingly rendered. She was much applauded and several times deservedly *encored*. Mr. Paget possesses a rich, full, bass voice, and sang with great taste; the "Pro Peccatis," from Rossini's *Stabat Mater*, was carefully and impressively rendered by this gentleman. "He layeth the beams" was finely interpreted, and Mr. Paget fully merited the *encore* he received. We were particularly pleased with Mrs. Paget's interpretation of the "Morning Hymn" from the *Ek*, which was most chastely executed. It would be unpardonable not to award high praise to the members of the orchestra, who, under the able leadership of Mr. Salmon, acquitted themselves most admirably. The concerts, on both occasions, passed off highly to the satisfaction of the subscribers and visitors.

**CANTERBURY.**—St. George's-hall was crowded on Monday evening, when Mr. W. C. Gough gave his annual vocal and instrumental concert. The attendance embraced the commandant and most of the officers of the garrison, and many of the leading citizens. The concert opened with a grand march, "The Recollection of Poland," by the band of the Royal North Lincoln Militia, under the direction of Herr Slowensky, which was exceedingly well executed, as were the other performances of the band during the evening. Miss Pearce was the *prima donna* of the occasion; her singing of West's new song, "The Nightingale's Song to the Sick and Wounded" was most effective, while the cavatina "Oh for an Eagle's Pinions" met with a rapturous *encore*. Mr. Donald King sang his songs in excellent style, especially "The Pilgrim of Love" and "Through the Forest." Mr. Gough's "Philip the Falconer" was well sung and deservedly *encored*; his other efforts were equally satisfactory. Mr. Plant has a good voice, and apparently possesses full command over it. His "Farewell ye happy hours" deserved the hearty *encore* it received. The whole of the arrangements of the concert were well carried out and gave general satisfaction.

**CATCH CLUB.**—The last night of the season took place on Wednesday week. The attendance was not so large as on former occasions, nor the entertainment of so lively and regular a character. The programme was terribly "cut up" to suit several absentees from the orchestra; and worse than all, the "star" of the evening, Mr. Lawler, did not appear at the concert till near ten o'clock (not having arrived by train), which caused great dissatisfaction, and made the otherwise good programme a regular muddle. Mrs. Pillow and Mr. Gough kindly gave an extra song each, which were enthusiastically received, the former singing "Bashful Young Man," and the latter, Loder's ever-welcome song, "Philip the Falconer." Mr. Lawler sang one or two of his selection very effectively, and was *encored*. The concert terminated about eleven o'clock with the National Anthem.

**GLASGOW.**—(Continued from p. 114.)—We are constrained to make the deduction advanced in the conclusion of last notice from the manner in which the opera *Guglielmo Tell* was slighted by the "sixpenny" and "shilling" galleries, there being hardly any appreciation of Rossini's music exhibited by the class we referred to (if we except the overture); and it was particularly remarked by us that the noise in the upper regions was most continuous, showing at once that the *best* of music had little attraction for them. At present we do not state the means which should be used to inculcate the working classes with a taste for high-class music, and are inclined to think that it will be a matter of considerable difficulty, for when the Wednesday Evening Concerts were in progress here, at which much of the best music was provided, judiciously seasoned with that of a more popular character, at almost nominal charges, the attendance of that class was very meagre—a sufficient proof that the taste is not so far advanced as to be able to appreciate Italian Opera.

Several musical gentlemen, deploring the want of an organized orchestra in this city, about three weeks ago called a meeting of all the professional and amateur musicians known to them, and represented the necessity of such a society being established as had previously existed, for the encouragement of native talent in the execution of all kinds of classical music. About forty performers enrolled themselves as members, and after several rehearsals, they on Monday, 24th ult., gave a concert in the McLellan-rooms, at which Herr Reichardt sang several of his

choicest *morceaux* (we believe gratuitously, for the encouragement of the society). The other performers were Madame Seligmann, who sang several solos and a duet with Herr Reichardt; Herr Hausmann, who played with Mr. Lambeth a duet for violoncello and pianoforte; and Herr Thomas, the horn-player. The orchestra, numbering thirty-five performers, executed the overtures *La Dame Blanche* and *Il Barbiere* with great precision, the latter performance comparing not unfavourably with that of the opera which was heard a few evenings previously. If the amateurs are faithful in their attendance, we are certain that, under the able conduct of Herr Seligmann, the society will in a season or two rank second to none in the provinces. The whole affair went off to admiration, and was most brilliantly attended, which no doubt put the members in possession of funds to carry out the objects of the "Orchestral Union."

We notice that Jenny Lind gives a concert here on 18th April, and we are credibly informed that, on the day of announcement, four-fifths of the large space allotted for guinea seats was subscribed for, and doubtless care will be taken that space will be illimitably extended as long as guinea subscribers come forward; verily, none but high-priced musical entertainments are patronised here.

We do not depart from our province when we mention that Mons. Charles D'Albert, the composer of dance music, gave a grand ball on the 28th ult. in the McLellan-rooms, which were crowded with the *élite* of the city. The music played was wholly composed by himself, and comprised several pieces not yet published, all being executed in a first-rate manner by an orchestra of about twenty performers, including *artistes* of celebrity from London.

**LEEDS.**—A highly interesting concert was given at the Leeds Music-hall, on Monday, by eight blind musicians, all of whom (with the exception of Miss Wilson) are inmates of the Wilberforce Blind Asylum at York. The room was as full as it could possibly be, and much sympathy was evinced by the audience for the afflicted *artistes*. Ballads, part songs, madrigals, glees, and pianoforte solos were given, and by many of the performers in a manner which showed how great a blessing to them was the divine art they were interpreting. The singing of Linley's ballad, "I cannot mind my wheel," by Miss Wilson, was a tasteful and pathetic performance, and a very decided and general *encore* was awarded. The male singers were Messrs. Holmes, Plowman, Hird, Hudson, and Swale; Mr. Scholey and Mr. Turner alternately presided at the piano. Several *encores* were awarded during the evening; and, altogether, the concert was one of the most successful of the season.

**MUSICAL UNION.**—On Monday week the fourth and last dress concert of this society was given at the Music-hall. The attendance was an average one, the hall being about three-parts filled by season subscribers and their friends. The names of the *artistes* were not, we believe, looked upon with much favour by the subscribers generally; nor have the engagements of the season, or the works performed, been of so high an order as had been anticipated; indeed, during the season, not a solitary work of any high merit has been attempted. If we recollect aright, the society was established with a view to a concentration of local talent, and the performance of works of the great masters which had never before been attempted in Leeds. How far this excellent scheme has been carried out by the committee of the Leeds Musical Union this season, the programmes will too plainly show. The performers were Madame Weiss, Mrs. Lockey, Mr. Lockey, and Mr. J. L. Hatton. There was also a band under the direction of Mr. Burton; and the concert was opened by a performance of the overture to *Masaniello*. Madame Weiss gave Weber's song, "Though clouds by tempests may be driven," with considerable effect, and really deserved more applause than was accorded to its performance. The singing of Mrs. Lockey was not so successful as her former efforts; and we do not remember the time when this lady ever sang in public previously, without being rewarded with an *encore*. This may, indeed, arise from the apathy of the audience throughout the evening; for only *one* *encore* was awarded, and that arose mainly from the perseverance of two or three of the gallery audience. Mr. Lockey sang well, especially in a duet of Rossini's with Mrs. Lockey, which was the most successful performance of the concert. The celebrated Kreutzer Sonata of Beethoven's was performed by Mr. Hatton and Master Iles. It was not wise to place such a *chef d'œuvre* in the hands of so young and inexperienced a violinist as Master Iles, whose execu-

tion, although clever for a boy, was not equal to the task. Two buffo songs were sung by Mr. Hatton—the first of which ("Robin-son Crusoe") caused some laughter; and the second ("The leather bottle"), an amount of disapprobation in the way of hissing. The second part was commenced with Mr. Hatton's overture to *Henry VIII.*, composed for the spectacle at the Princess's Theatre in London. The concert concluded shortly before eleven o'clock, previous to which a considerable number of the audience had retired.

**MAIDSTONE.**—Selections from Handel's *Samson* and *Judas Maccabeus* were given at the annual Easter performance of the Choral Society. The solo vocalists were Miss Birch, Mr. George Perren, and Mr. Frank Bodda.

**MASHAM.**—On Friday evening, the 28th ult., the members of the Masham Philharmonic Society gave their last concert for the season in the National School-room. The attendance was larger than on any former occasion, the room being well filled by a respectable and attentive audience; and we may congratulate the above society upon the proficiency they have attained, and the cordial reception which greeted their well-directed efforts. Miss Senior, of the Leeds and Huddersfield Concerts (who acquitted herself at a former concert to the evident satisfaction of all present), was again engaged as principal vocalist, and sustained her part throughout with great credit. Her delivery of Bellini's song, "On the cold shores of the stranger," and Loder's song, "How to ask and have," met with enthusiastic *encores*. And we must not omit to mention the accompaniments of Mr. Watson on the Society's grand pianoforte, which were marked by sound judgment and good playing.

**NEW MILL.**—The Choral Society, under the leadership of Mr. Rollinson, of Kirkburton, gave a performance of sacred music to a numerous and respectable audience in the National-school, at New Mill, on Friday week, upwards of 140 performers being present. Miss Fitton, Miss Charlesworth, Miss Hinchliff, Miss Oldfield, Messrs. Mathews, Dodson, and Wood sustained the solo parts.

**NORTHAMPTON.**—Mr. Klitz's two concerts, on the race nights, at the Corn Exchange, were a decided success. On both occasions the attendance was large, and the performances evidently gave great satisfaction to the audiences. Indeed, nearly every piece was *encored*. Madame Rudersdorff was the prima donna of the first evening, and Miss Lizzie Stuart, Miss Bleden, and Mr. Klitz himself, completed the vocal corps. Madame Rudersdorff gave the grand scena from *Der Freischütz*, "Softly sighs the voice of evening," with highly dramatic effect; and though, as a rule, foreigners should not venture upon Scotch ballads, she sang "Auld Robin Gray" without making the objection felt. Miss Stuart has a rich voice, and uses it with excellent taste. She manifested this valuable quality in a high degree in a Scotch duet with Miss Bleden, which was absolutely touching for the grace and dignity which she infused into its simple character. Mr. Klitz sang "Kit the Cobbler," (a humorous ballad about a Knight of St. Cripin, who has a wife who teaches him that "there is nothing like leather") so as to elicit a most enthusiastic *encore*. The first part of the second concert commenced with a lovely trio by Curschman, extremely well sung by the Misses Bleden and Stuart, and Mr. Miranda. This gentleman also sang a very pretty ballad, composed for himself, and obtained an unanimous *encore* in the song immortalized by Braham, "The Bay of Biscay," which Mr. Miranda rendered very effectively. We must not fail to accord our tribute of admiration and praise to the very excellent performances on the flute and oboe of the Messrs. H. and A. Nicholson. The duet from *L'Etoile du Nord*, by these gentlemen, and the flute fantasia of Mr. H. Nicholson, deserve special commendation. Mr. Klitz himself, who was heartily received on his appearance, sang a song composed by his brother, Mr. P. Klitz, which was re-demanded but not repeated, probably on account of its length, the *encores* already obtained having prolonged the concert considerably. The National Anthem was sung at the conclusion of the evening.

**THORNEY.**—Mr. Thacker delivered a lecture to the Thorney Literary Institution on the 28th ult. on the National Music of England and Scotland. The vocal illustrations were given by the members of the Abbey choir.

**WINDSOR.**—On Easter Sunday, Monday, and Tuesday, both the bands of the 2nd Life Guards, and of the Grenadier Guards, played on the Castle-terrace.

At a recent meeting of the committee of the Windsor and Eton Choral Society, it was decided that the next concert should take place early in April. The cantata, "Mount Carmel," by Dr. G. J. Elvey, is in practice, and is to form the first part; the second part will be a selection of miscellaneous, vocal, and instrumental music; and we confidently anticipate another of those treats for which the lovers of music have frequently had to thank the society.

A concert was given on Wednesday evening last, at Pory's School, Eton, by the young ladies belonging to the singing class, assisted by several gentlemen amateurs. The room, as on a former occasion, was chastely decorated with festoons, wreaths of flowers, and evergreens, interspersed with national flags, and, with the fair occupants of the orchestra in evening dress, had a most pleasing appearance. The musical selection of the evening consisted of popular glees and madrigals, the whole of which were well executed, reflecting much credit on the training of Miss Burgess, the conductress, who presided at the pianoforte, and who varied the singing with two or three fantasias on that instrument with flute accompaniment. Three vocal pieces and one instrumental, elicited *encores* from the audience. The room, which is limited in size, was filled by a closely packed company representing most of the families in Eton and a few from the sister town. The voluntary proceeds of the evening, received in a box at the door, were in aid of the School Fund at Eton Wick.

The following are amongst the anthems recently performed at St. George's Chapel:—"Sleepers wake!" (Mendelssohn); "I behold, and lo!" (Elvey); "I will arise" (Creyghton); "Awake! Awake!" (Wise); "Hide not Thou thy face" (Farrant); "Cry aloud and shout" (Croft); "Ascribe unto the Lord" (Travers); "How dear are Thy counsels" (Crotch); "Lord, remember David" (Handel); "Hear my crying" (Weldon); "Hear, O Lord" (King); "How long wilt Thou forget me?" (Handel.)

**WORCESTER.**—A novel piece has been in preparation at this theatre, and a brisk demand for feminine labour has sprung up in consequence, the play bill announcing—"Wanted, for the fairy armies in this piece, fifty young girls of good figure, and irreproachable character. Apply to Madlle. Theodore, at the theatre." The *Worcester Chronicle*, remarking on this curious "want," says—"We cannot help being reminded, on reading the announcement, of the memorable advertisement which appeared one morning in the *Times* for a pious porter."—"Wanted, a porter who can carry 5 cwt. with the fear of God before his eyes." We compassionate the labours of Madlle. Theodore, who, in addition to pronouncing on the figure of the young girls who are to serve as fairy soldiers, is also entrusted, we presume, with the graver function of settling the question of "irreproachable character." We wish her well through the task, and that she may be successful in recruiting the fairy armies with eligible figures. As for the young ladies who are to compose the corps, what with good figures and characters to match, we wish them joy beforehand, for they will surely all be married before the piece has run its allotted time.

**WORTHING.**—The freehold of this neat little theatre, which cost the late Mr. Trotter nearly 6,000*l.*, was put up to auction on Tuesday week, on the premises, by Mr. Robinson, of Bond-street. No bidding being offered, it was again put up with Mr. Trotter's cottage, which had also cost the owner 6,000*l.*, but with no better success. The materials and fittings of the theatre were then brought to the hammer, and were sold at miserably low prices. Two drop scenes, for instance, painted by Grieve, fetched no more than 2*l.* All the set pieces and properties, in one lot, went for 25*s.*, to Mr. Batley, who is building a theatre at Portsmouth. Seven beautiful chandeliers, which had cost nearly 100*l.*, fell for something under 5*l.*; and several volumes of music were knocked down to Mr. Shepherd, of the Surrey Theatre, for a penny per volume. The theatre will shortly be pulled down, and, in a few years, the very memory of the spot where Edmund Kean, Siddons, Munden, Dowton, and others of the old giants of the stage were wont to delight crowded audiences will be forgotten. Like many other small country theatres, it had been gradually declining, since the railway entered the town, until it became reduced to the lowest ebb of theatrical destitution, and the utmost attractions which an adventurous manager visiting Worthing could offer, rarely brought more than thirty or forty supporters of the drama to the theatre.

**YORK.**—EASTER WEEK AT YORK MINSTER.—Services: Narrow in



C; Harris in D; Porter in B; King in C; Bryan in G; Marsh in D. Anthems: "Behold, I tell you a mystery," with the "Hallelujah" chorus (Handel); "Hear my law" (Haydn); "Behold a virgin" (Handel); "O give thanks" (Whitfield); "Hear, O Lord" (King); "If we believe" (Boyce); "O Lord, our Governor" (Porter).

## CORRESPONDENCE.

## CHURCH MUSIC.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—Your admirable strictures on Church Music I trust will be continued for the benefit of all lovers of sublimity in that fine art. We have had and still have enough of the ridiculous, and can afford now to sacrifice our taste in that respect for the benefit of a change. The ordinary capacity of country church choirs, there is no doubt, will in most instances admit of instruction in superior music instead of doggerel tunes, and every one who has a soul for music (and few, I should say are indifferent to its charms) would infinitely prefer the whispering harmony of sweet sounds, creeping over the mind in devotional accents, to the customary clang and noise of a vulgar swell, and the stentorian efforts of a whole congregation attempting to lay siege to heaven by din and tumult.

To effect this desirable change will be no easy task. Composers, churchmen, and music professors—and if last, not least—your own valuable efforts must be enlisted in the good cause, and the public thus led to appreciate and imbibe the pure influences of true music, to the improvement of taste, and aid to devotion.—I am, Sir, yours truly,

"LOOKER-ON."

Stourbridge, March 24th, 1856.

## THE ROYAL ACADEMY.

"When goodwill is shew'd, though it come too short,  
The actor may plead pardon."—SHAKESPEARE.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—I beg to endorse the proposition of "Lyra," which appeared in a recent number of your invaluable publication. I would, however, qualify the suggestion thus:—If the King's Scholarship is confined to students of eighteen, and there be no probability of extending the period to—say twenty-one—let there be some other honour given whereby those students who have the MISFORTUNE to be beyond that age may not lose heart altogether. And to bring good from evil, I would eradicate the law which lays it down as a fundamental rule that a diploma shall not be given to a student unless he (or she) shall have studied in the Academy for a term of not less than *three years*. This, I conceive, to be working an injury to this noble institution. As an instance, I will quote a friend of mine, who has already devoted many years to his musical studies. He would gladly enter if the term was not so long. Why not grant diplomas to those *who are deserv- ing* at the expiration of one year? You know, Sir, that it would cost a student from the provinces, without friends in London, three hundred pounds for that time. I do not doubt that there are many who would gladly expend a hundred (one year's expenses, lodgings inclusive) in the acquisition of finishing strokes to their musical education. I, for one, would certainly do so; and I think if the experiment was tried it would be found to answer the design of the Academy much better than the existing arrangements.—I beg to subscribe myself, yours, &c.,

Manchester.

"JUST TURNED TWENTY."

## THOMAS LLOYD FOWLE'S "HYMN OF PRAISE"

TO THE EDITOR OF THE MUSICAL GAZETTE.

DEAR SIR,—I must beg leave to reply to your review of my "Hymn of Praise" in your last Number, and I do so because you have formed so erroneous an opinion of the intention of my little unpretending work. Whatever I *might* have been able to accomplish in the way of composition, it is not now my purpose to discuss. My great aim in the work in question was to be *simple*—so simple that every person assembled within the building of the Great Exhibition might be able to sing it as easily as the Old Hundredth Psalm. What does the title imply but *simplicity*? If any great musician had composed *great* music to the same words, and applied the same title, "*Hymn of Praise for all Nations*," it would have been absurd, because there would not have been one person out of a thousand of the vast assemblage at the Exhibition that could have sung a note of it; and here I beg leave to quote the opinion of the *Guardian*, because it is the only notice out of very many that has expressed the real object of my *Hymn*—for it is nothing more or less than a *Hymn*:—"This work is within the compass of all players and vocalists; its simple grandeur of style is well fitted for its *comprehensive* title, and will form a pleasing and appropriate musical record of the great and all-absorbing event of the never-to-be-forgotten year of 1851." This, I am told, is from the pen of a first-rate musician. I merely quote it because it expresses the intention of my little work. Rest assured I never find fault with the opinion of a *critic*: "Live and learn" is my motto, and I have much to learn. I therefore merely write this letter because you have taken an erroneous view of the object of my *Hymn*, and because it will convey to the public an unfavourable impression of a work that has been performed with success on two occasions in London, and is, moreover, not yet forgotten. Lastly, allow me to quote the Preface at the commencement of the *Hymn*:—"It is with unfeigned diffidence that the Author submits the following sacred cantata to the indulgence and patronage of the public; . . . and he begs leave to remark that, whilst he did not dare to aim at anything great, he was wishful to commemorate, in as *simple* and pleasing manner as he could, a triumph of art and industry unprecedented in the history of the world, the celebration of which has assembled in the capital of England's Queen the admiring nations of the world."

I am sure that in justice to myself you will kindly insert this letter in the next number of your paper, and I shall remain, your faithful Servant and Subscriber,

THOMAS LLOYD FOWLE.

Crawley, Sussex, March 31, 1856.

[We do not agree with the *Guardian* as to the "simple grandeur." We consider Mr. Fowle's hymn simple, but not grand. The Old Hundredth Psalm is simple and grand.—ED.]

## THE CAMBERWELL CHORAL SOCIETY.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—Allow me through the medium of your columns to address a remark or two to the critic who, in a recent number of the MUSICAL GAZETTE, favoured the public with some observations on a *soiree* of the Camberwell Choral Society. It is a generally understood rule of civilized society, that those proceedings of individuals and associations which are of a strictly private character, and with which, consequently, the public have no concern, are not to be made the subjects of remark in public journals. The violation of this rule of procedure is the characteristic of those

scurrilous prints which all decent people regard as a public nuisance. The Camberwell Choral Society is a strictly private association, conducting its proceedings merely for the gratification of its members, or of any friends whom the latter may invite to be present at its meetings. Its *soirées* are in no sense public exhibitions, and, therefore, are no more amenable to public criticism than the dancing or musical performances at a private party. In sending for publication the remarks which have suggested the present communication, your critic has, to say the least, been guilty of a piece of unwarrantable impertinence, which is felt and resented as such by the members of the society generally.—I remain, Sir, your obedient servant,

C. P. MASON, Hon. Sec.

[We are exceedingly sorry that we spoke concerning the Camberwell Choral Society, and shall certainly never trouble it again—so insulting an honorary secretary is some one to steer clear of. Perhaps this "strictly private association" is not aware that Mr. Charles Salaman holds "strictly private meetings" at his "private" residence, that editors attend, and that ladies of title sing thereat! There is also a "strictly private association" entitled the Amateur Musical Society, which welcomes editors, and contains in its orchestra members of Parliament, clergymen, and other "private" folk. Verily we made a grand mistake when we condescended to notice the progress of the nobility of Camberwell in an art which *should* establish a sort of freemasonry, or at least a friendly spirit, amongst those who are therein interested. In defence (as to our attending), we beg to state that the prospectus of the Camberwell Choral Society does not convey the idea of greater privacy than that issued by some societies that are now in a very public position. The Sacred Harmonic Society is an amateur association with a professional conductor and some professional assistants. The Camberwell Choral Society is an amateur association, with a professional conductor and some professional assistants. We see no difference, except that the Sacred Harmonic Society has grown and gradually worked its way into positive notoriety. The Camberwell Choral Society should get extra policemen to guard its doors.—ED.]

## Foreign.

**BRUSSELS.**—The Théâtre de la Monnaie, the national opera-house of the Belgians—which was burnt to the ground in 1854—was re-opened a few days since with great ceremony. The house was rebuilt at the expense of the townspeople; and unanimous praise has been accorded to the architect, M. Poelaert, who in a very short time has restored the edifice to even more than its ancient splendour. The inhabitants of Brussels have now once again an opera-house of which any capital might justly be proud. The opera selected for the re-opening was Halevy's *Jaguarita L'Indienne*—the same in which Madame Marie Cabel was so successful at the Théâtre Lyrique in Paris. The crowd was immense, and the audience were enraptured with the theatre.

**DRESDEN.**—In a new play by Karl Gutzkow, produced a few days ago, John Kemble is introduced as the manager of Drury-lane Theatre, negotiating with Sir William Talfourd, Esq., the clever barrister, author of *Ion*, for the production of a new piece called *Dido*! Kemble speaks of Victor Hugo, and another character alludes to the electric telegraph!

**PARIS.**—A medal of honour has been given to Major Sir Warwick Hele Tonkin, one of the Presidents of the Société Universelle, for his ingenious and scientific method for facilitating the study of music and harmony.

Signor Verdi allowed the directors of the Italian Opera to produce his *Trovatore*, if Mario played Manrico, the tenor part. He accordingly sang it several times, but as his services were not available for last Thursday week, the management put the cha-

acter in the hands of M. Mongini, a young tenor, who has frequently sung the character with success in Italy; but the agents of M. Verdi protested against this arrangement, in consequence of which, after vain efforts to obtain the aid of Mario, M. Calzado was forced to close his theatre, and submit to the loss of the night's representation, besides disappointing the public.

Signor Braga, a violoncellist and distinguished vocal instructor, numbering amongst his pupils Madame Borghi-Mamo, gave a very successful concert last week at Herz's-rooms. Madame Frezzolini and MM. Gardoni, Graziani, Zucchini, and Sivori appeared.

## OUR SCRAP BOOK.

THE affectation of using technical phrases in criticism, by persons wholly ignorant of art, and who, without the slightest pretensions to natural taste or feeling, which might, at least, enable them to distinguish between what is good and bad in art, presume to utter dictatorial opinions upon the merits of artists, is happily ridiculed by a writer in the *Californian Pioneer*, who thus parodies a slashing review, in the true critical style, on Verdi's opera of the *Trovatore*:—"Last night our citizens were regaled with that *chef d'œuvre* of the lyric drama, *The Burnt Child; or, The Harmonious Blacksmith*, by Mr. Verdi. The libretto was written by the poet Dante (whose works are now publishing in this place by subscription), assisted by his two daughters, Ann and Merca Dante. The leading characters were sustained by Mrs. Westvalley, Signor Stromboli, and Signor Badyeller, with others whose names we have not yet learned to pronounce. The orchestra is better than our own band, which consists of seven accordions and a bass flute. We had a large and brilliant house, newly-shingled for the occasion; and all the accessories were perfect, including the public lorgnette, which was one of Dollond's best night-glasses, arranged upon a stand in the middle of the house, so that the audience could look through it in rotation, merely by going up a short ladder. Mrs. Westvalley's voice is mezzo allegretto, of great power and brilliancy, though somewhat shaky in the *da capo* notes. We also noticed a muffled tone, which was caused by her wearing a nightcap on the stage. Signor Badyeller is a robust baritone, of great power and pre-eminence, whose only faults are those of youth and inexperience. He is only sixty-five, and will improve as he grows older. Signor Stromboli was most excellent in the vocal passages, though his singing was decidedly bad. The orchestra was perfect as a whole; but we think the instrumental parts had better be omitted. The bass was metallic, and there was an unpleasant toughness about the strings. We also noticed a reedy tone in one of the clarionets. To conclude, we fully agree with Captain Cognosco, that, as a whole, it has never been equalled, and only surpassed by Ossian's bards and New England warblers. Critics differ in their estimate of Mr. Verdi as a composer; for our own part, we incline to the opinion that his style has a great many beauties, and an equal number of defects. The *tout ensemble* of his compositions is remarkably fine, though the effect altogether is a decided failure. He has great majesty of rhythm, with an easy and graceful flow of staccato, and his monotonies are full of brilliant and fanciful variety. His sostenuto passages are also much admired for their brevity, and some of his minor chords have a very bold and martial character. On the other hand, he has been accused of introducing too much rigmarole. His style is full of abrupt and startling transitions; for instance, where the chorus leave off blacksmithing, and go to fighting and singing at the same time; and his recitative is at times deficient in pathos. The intervals between the acts are too long, and some of the finest passages are liable to be forgotten."

**THEATRICALS IN THE FAR WEST.**—Western Theatricals are of a rather unique character. We clip from an Iowa paper the following notice of the "Opening of the Red Barn." "First night of the dancing goat," who goes through the intricacies of the cotillon like a fellow-critter. The performance of the goat will be followed by an exhibition of the mathematical attainments of the Dog Billy, a quadruped that reckins up figures like a piece of chalk, and works problems in algebra with one leg tied behind him. Admission one shilling. No corn (coin?) taken at the door. P.S. The free list entirely excluded, except the press and ministers of the Gospel.



## Musical Publications.

## MUSICAL DIRECTORY, 1856.

Price 1s. 6d., by post 1s. 8d. Contents:—1. A useful Almanack, with Musical Data. 2. A List of Musical Societies throughout the United Kingdom. 3. The Musical Doings of the past Year. 4. Names of Professors, Music-sellers, and Musical Instrument Manufacturers throughout the Kingdom, with their Addresses, &c. 5. Complete List of Music published throughout the Kingdom between Jan. 1 and Nov. 30, 1855. The whole forming a most complete work of reference, invaluable to the amateur, professor, and music-seller.

London: Rudall, Rose, Carte, and Co., 106, New Bond-street, and 20, Charing-cross.

## NEW SONG.—"The Mountain Stream."

composed by J. Durrner, the words by H. L. R.—London: Chappell, 50, New Bond-street. Edinburgh: J. Purdie, 83, Princes-street.

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**A GRAND BAZAAR will be held** early in May next, under the patronage of Her Majesty the QUEEN, the other Members of the Royal Family, and many noble and distinguished personages, whose names will be shortly published, in aid of the Special Fund of the ROYAL ASYLUM OF ST. ANN'S SOCIETY, Streatham and Aldersgate, which, by voluntary contributions, affords a home, clothing, maintenance, and education to children of once prosperous parents, orphans or not, of any nation. The Committee very urgently invite the kind co-operation of all who may be able, by this means, to further the objects of this most important and interesting Charity. Contributions of works of art, fancy articles, useful and ornamental needlework, English and foreign bijouterie, &c., will be gratefully received. Donations or contributions of goods sold entitle to votes.

EDWARD FREDERICK LEES, Secretary. Office, 2, Charlotte-row, Mansion-house.

**BAZAAR.—Under the Patronage of** Her Most Gracious Majesty the Queen and His Royal Highness the Prince of Wales.—The Committee of Management of the HOSPITAL for CONSUMPTION and DISEASES of the CHEST beg to announce that, in order to promote the fund for carrying on this national and now extensive Charity, the usefulness of which has been increased by accommodation for 130 additional patients, and the opening of the Sanatorium at Bournemouth, a GRAND BAZAAR will be held on its behalf in June next, and, by the kindness of the Committee of the Toxopholite Society, in their beautiful grounds in the Regent's-park. The friends and patrons of this valuable institution are, therefore, earnestly and respectfully solicited to prepare such articles of work as they may consider suitable for the occasion, including paintings, drawings, &c., donations also of music, autographs, minerals, botanical specimens, and other articles, and flowers, or pecuniary aid, forwarded to the Hospital, will be gratefully received and acknowledged. Further particulars will be duly published. PHILIP ROSE, Hon. Secretary, OSBORN P. CROSS, Secretary, Brompton, Feb. 12.

**TO METROPOLITAN AND PROVINCIAL MANAGERS.** "Love and Loyalty."—Mr. W. J. Robson's successful play of "Love and Loyalty" can now be acted, under arrangements, both in town and country.—Apply to Mr. W. H. Lacy, Wellington-street, Strand.

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### GERMAN HOSPITAL, DALSTON.

—A BALL, in aid of the funds of the above Institution, will take place at Willis's Rooms, King-street, St. James's, on WEDNESDAY, 23rd of April, 1856. A list of Ladies Patronesses and Stewards will be published shortly. Any applications in the meantime to be addressed to the Secretary, German Hospital, Dalston.

### HOLLOWAY'S PILLS the Greatest

Wonder of the Age.—The cynics of the medical schools are constrained to admit that Holloway's Pills banish disease from the stomach, liver, and bowels without reducing the strength of the patient. This is the greatest medical triumph of the nineteenth century, therefore it is astonishing that persons should suffer when a remedy is to be obtained so readily. These Pills cure Bile, Indigestion, disorders of the Liver, complaints of the Stomach, Spasms, diseases of the Chest, and other internal irregularities. Sold by all Medicine vendors throughout the world: at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidley, Smyrna; and E. Muir, Malta.

### Theatres (continued).

#### ROYAL OLYMPIC THEATRE.—

Lessee and Manager, Mr. ALFRED WIGAN.—On Monday, and during the week, **STILL WATERS RUN DEEP**, and the **Fairy Extravaganza**, entitled **THE DISCREET PRINCESS**; or, **The Three Glass Distaffs**. In which Messrs. Emery, F. Robson, H. Cooper, Miss Marston, and Miss Maskell will appear.

#### ROYAL SURREY THEATRE.—

Lessee, Messrs. Shepherd and Creswick.—On Monday next, a drama of life, suggested by Henry Mayhew's popular work of London Labour and the London Poor, to be called **HOW WE LIVE IN THE WORLD OF LONDON**. Also an original supernatural drama, entitled **TUFELHAUSEN**. With other entertainments.

#### STRAND THEATRE.—

Manager, Mr. T. FARVE.—On Monday, April 7, and during the week, **MY WIFE'S COUSIN**. Supported by Mr. Basil Potter, Mesdames Cleveland, Adams, and Somers. To be followed by **LOST DIAMONDS**, by Messrs. B. Potter, Kinloch, Howard, Hall, &c., Mesdames Cleveland and Adams. After which, **GOOD QUEEN BESS**. Queen Bess, Mr. James Rogers; Raleigh, Miss Somers; Leicester, Miss Bennett. A Grand Ballet Divertissement by Madlle. Clari and the Corps de Ballet. To conclude with a **Farce**, in which Messrs. Geo. Cooke and James Rogers will appear.—Stalls, 3s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d.

#### ROYAL MARYLEBONE THEATRE.—

—Lessee, Mr. SHAMAN.—Important engagement for five nights only of the great Comedian, Mr. Charles Mathews.—Monday, April 7, **USED UP**. Sir Charles Coldstream, Mr. Charles Mathews; and **THE PRACTICAL MAN**: Cloudsley, Mr. Charles Mathews. Dancing by Madlle. Agness, Mr. and Mrs. Harvey.—Tuesday: Mr. Charles Mathews will take that Girl Away and appear As Cool as a Cucumber. To conclude with **LOST**, £30,000.—Wednesday: Mr. Charles Mathews in the **BACHELOR OF ARTS** and **PATER VINCENS CLATTER**.—Thursday: **THE GREAT GUN TRICK**, &c. &c.—Friday: Mr. C. Mathews' Benefit. Brilliant Performance.—To conclude with, on Wednesday, Thursday, and Friday, the **DUMB PORTILLION**.—On Saturday, the Play of **WILLIAM TELL**. Acting and Stage-manager, Mr. E. STIRLING.

### ASTLEY'S.

**ASTLEY'S GREAT SPRING MEETING AND NATIONAL STEEPLECHASE**, introducing Mr. William Cooke's new racing stud and company of daring jockeys, fully illustrating the exciting and perilous adventures of the chase—over hill and valley, over brake, bush, bramble, ditch, and gate—exhibiting the ludicrous positions, dilemmas, leaps, bumps, jumps, tumbles, and hairbreadth escapes, and other irresistibly comic scenes, sketches, and incidents connected with the haphazard career of horse and rider from the starting to the winning post. In order to heighten as much as may be each respective mile, the extensive ascending and descending platforms, bridges, zigzags, semicircular and conical rakes, vanishing traps, flaps, practicable flats, and other elaborate machinery of the Amphitheatre have been entirely reconstructed, and every possible addition has been superadded which can in any way enhance the mirthful interest and excitement of a genuine English steeplechase. With new and splendid attractions in the Scenes of the Circle, and other Entertainments, for which a host of new engagements have been expressly made.

### Exhibitions, &c.

#### CRYSTAL PALACE, SYDENHAM.

—The PALACE and PARK are OPEN to the public on Mondays at 9 a.m.; and on Tuesdays, Wednesdays, Thursdays, and Fridays at 10 a.m., on which days the admission is One Shilling; and on Saturdays at noon, when the admission is Five Shillings—closing each day at 6 p.m. Tickets of admission, including conveyance by railway, may be obtained at the London-bridge Terminus, and at the several Agents in London. Trains run from London-bridge to the Crystal Palace Station at 8.0 a.m., 9.0 a.m., and every half-hour from 10.10 a.m. to 4.10 p.m., and at 4.25, 4.50, and 5.50 p.m., returning from the Crystal Palace at short intervals throughout the day up to 6.40 p.m.

#### THE WIND BAND of the Company,

consisting of 42 players, performs daily, except Saturday, on which day there is a Concert of Vocal and Instrumental Music, with a full Orchestra, at which selections from classical composers are given. Director of the Band—Mr. AUGUSTUS MANNS.

#### CRONSTADT.—Great MODEL of the

ISLAND, Town and Fortifications (taken on the spot), OPEN daily, from 11 till 9 evening, at 162, Piccadilly, corner of St. James's-street. Admission, 1s. Children and schools half-price.

#### GREAT GLOBE, Leicester-square.—

Easter Holidays.—Sevastopol, Model of the Siege of Cronstadt, the Baltic, Sweaborg, &c. Lectures on Russia, the Crimea, and the War.—Arms, Dresses, Pictures, and Trophies captured from the Russians.—Superb Paintings of all the Armies of Europe.—Model of the Earth. Admission to the whole building, 1s. Children and schools half-price. Open from 10 a.m. to 10 p.m. Lectures every half-hour.

#### FENTON'S CRIMEAN PHOTO-

GRAPHS.—NOW OPEN, at the Gallery, 53, Pall-mall, next to the British Institution, the 350 PHOTOGRAPHS of the HEROES of the WAR, the Encampments, Valley of the Shadow of Death, the Mortar Batteries, Harbour, Quays, and Plains of Balaklava, Inkerman, Sebastopol, the Redan and Malakoff, Groups of General Officers and their Staffs, taken in the Crimea, by ROGER FENTON, Esq., under the especial patronage of Her Majesty, and with the sanction of the Commanders-in-Chief. Admission, 1s. Children half-price. Daily, from 10 to 6.

#### THE PHOTOGRAPHIC SOCIETY'S

THIRD ANNUAL EXHIBITION is NOW OPEN at the Gallery of the Society of Painters in Water Colours, 5, Pall-mall East. Open at 10. Admission, 1s. Evening, from 7 till 10. Admission, 6d.

#### MR. ALBERT SMITH'S MONT

BLANC, Holland, Up the Rhine, and Paris, is NOW OPEN, every evening, except Saturday, at 8 o'clock. Stalls (which can be taken from a plan at the box-office, every day, between 11 and 4, without any extra charge), 3s.; Area, 2s.; Gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 3 o'clock.—Egyptian-hall.

### THE LION SLAYER AT HOME.

232, PICCADILLY.—MR. GORDON CUMMING describes every night, except Saturday, at 8, what he saw and did in South Africa. Morning Entertainment every Saturday at 3 o'clock. The pictures are painted by Messrs. Richard Leitch, Harrison Weir, George Thomas Wolf, Charles Haghe, and Phillips. The Music conducted by Mr. J. Colson. Admittance, 1s., 2s., and 3s. The collection on view during the day, from 11 to 6, 1s. Children half-price in the Reserved Seats and Stalls.

### MR. CHARLES OKEY'S PARIS—

People—Exhibition—Caricature—Rough sketches, &c., at 8 every Evening. Area, 1s.; stalls, 1s. 6d.—Regent Gallery, Quadrant.

### VENTRILOQUISM AND MAGIC.

—WELLINGTON YOUNG, who had the honour of performing before Her Majesty, Prince Albert, and suite, in 1846, and on the 11th and 12th of January, 1855, at Alnwick-castle, before the Duke and Duchess of Northumberland, &c., ATTENDS EVENING PARTIES with his Royal and unrivalled entertainment.—Address, 5, Moore-place, Kennington-road.

### MISS P. HORTON'S (Mr. and Mrs.

T. German Reed) new and popular ENTERTAINMENT, consisting of musical and characteristic illustrations, introducing a variety of amusing and interesting scenes from real life, with English, French, and Italian Songs, every Evening (except Saturday), at the Royal Gallery of Illustration, 14, Regent-street, commencing at Eight o'clock, and terminating at a Quarter-past Ten. Prices of admission, 2s. and 1s.; stalls, 3s., which can be secured at the Gallery during the day. A Morning Performance every Saturday, at Three o'clock, when the free list will be suspended. No performance on Saturday evenings.

### EMMA STANLEY'S SEVEN AGES

of WOMAN, pronounced by the unanimous voice of the press, and by increasing audiences, to be the greatest artistic triumph of the day. Evenings at 8, and on Saturdays at 3, precisely.—St. Martin's-hall, Long-acre.

### MR. ADOLPHUS FRANCIS'S DRA-

MATIC DECLAMATIONS, every Saturday Evening, at Eight.—REGENT GALLERY, Quadrant, Regent-street.—This (Saturday) Evening, April 5th, "Macbeth;" Saturday Next, "King Lear."—Admission, 1s.; Stalls, 2s.—Mr. Francis having finished his readings at the Royal Polytechnic, is forming his spring provincial course. Secretaries apply above. Lessons in Elocution.

### ROYAL CREMORNE GARDENS.—

Admittance, ONE SHILLING. The Proprietor, Mr. T. B. Simpson, with an earnest desire to provide for the entertainment of the public in a manner worthy the refined taste of the present times, has extensively altered and improved every portion of these celebrated grounds, which, as the Season progresses, he trusts will be found complete in every department.

The Programme for the Easter Holidays is on a more extensive scale than is usually presented at so early a period; and, as the summer advances, arrangements will be entered into with the most eminent artists, in order that nothing may be wanting to ensure a perfect success.

Monday, March 24, and during the week, will be produced an entire New Ballet, entitled **AMOR FEENREICH ODER UBERALL**; or, **Amor's Fairy Power, Harlequin Everywhere**; introducing those celebrated Terpsichorean artists, Madlle. Thrane and Miss Henrarde, with Sig. Veroni, Mr. Forrest, and a numerous Corps de Ballet. Astonishing Performances of the Brothers Elliott, Tanner's Troupe of Performing Dogs. Solrees Fantastiques by the Ethiopian Serenaders. Vivid Representation of the Storming of Sebastopol by Sea. Drawing-room Entertainment, a la Risle, by Professor Elliott and Pupils. Cosmorama Views. Vocal and Instrumental Concerts. Dancing on the Monstre Platform to the celebrated Cremorne Band. Magnificent Fireworks by Mottram, &c.

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